

# TREASURES OF JAINA BHANDĀRAS



L. D. INSTITUTE OF INDOLOGY,  
AHMEDABAD





# TREASURES OF JAINA BHĀNDĀRAS

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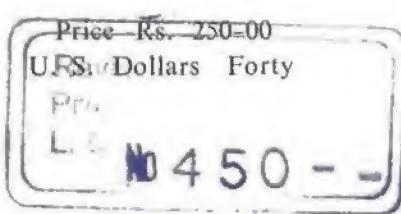
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## PREFACE

The L. D. Institute of Indology has great pleasure in publishing 'Treasures of Jaina Bhanḍāras'. Credit goes to Jaina Bhanḍāras for preserving, besides important Sanskrit, Prakrit and Apabhraṃṣa works on all subjects — secular and religious, art pieces like miniature paintings, Vijñaptipatras (invitation letters to Jaina Monks), scrolls, paṭas, artistic book-covers (pāṭhum), etc. Opportunity was seized to arrange an exhibition of all such antiquities from different Jaina Bhanḍāras of Gujarat on the occasion of the 2500th Nirvāṇa Celebrations of Lord Mahāvīra under the auspices of 'Gujarat State Committee for the celebration of 2500th Anniversary of Bhagavān Mahāvīra's Nirvāṇa.' Exhibits were collected from different Jaina Bhanḍāras. But due to unfavourable circumstances we could not arrange the exhibition during the celebration year; it was postponed and was arranged in the L. D. Institute of Indology from 16.11.75 to 30.11.75. Visitors and scholars showed much interest in the exhibits and we had to extend the period which was originally of eight days. In order to make the material known to all interested in the subject, decision was taken to prepare and publish the catalogue of the exhibits, with the description of all and the photographs - coloured and black-and-white - of the selected ones. Dr. Umakant P. Shah, an expert in the field of Indian paintings and sculptures, gladly complied with our request and selected the items for photographs and prepared Notes on Art which bring out the importance of the items under description. We are grateful to him.

The importance of this work lies in the new vista that it opens. It reveals so many hitherto unknown paintings which throw a flood of light on the Art activities in Gujarat in Medieval period. It will fill up gaps and link up broken traditions.

We are extremely grateful to the Trustees of the following Jaina Bhanḍāras, who extended their kind cooperation to us in this task :

1. Jesalmer Collection, Jesalmer.
2. Hemachandra Jñāna Mandira, Patan.
3. Śāntinātha Jaina Bhanḍāra, Cambay.

4. Khetarvasi Jaina Bhanḍāra, Patan.
5. Dehlā Jaina Upāśraya Bhanḍāra, Ahmedabad.
6. Pārśvacandragaccha Upāśraya, Śāmalā Pole, Ahmedabad.
7. Śrī Kantivijaya Bhanḍāra, Chani.
8. Shri Samvegi Upāśraya, Ahmedabad.
9. Atmananda Jaina Sabha, Bhavnagar.
10. Śrī Kantivijaya Bhanḍāra, Baroda.
11. Śrī Hamṣavijaya Bhanḍāra, Baroda.
12. Vimalagaccha Upāśraya, Bhābhāno pāḍo, Patan.
13. Shri Dosabhai Abhechand Pedhi, Bhavnagar.
14. Pārśvacandragaccha Upāśraya, Mandal.
15. Jaina Prācya Vidyā Bhavana, Paladi, Ahmedabad.
16. Sheth Anandji Kalyanji Peḍhi, Ahmedabad.
17. Vijayanemisūri Collection, Cambay.
18. Devasānā Pāḍāno Upāśraya, Ahmedabad.
19. Sheth Narottam Mayabhai Collection, Ahmedabad.
20. L. D. Institute of Indology, Ahmedabad.
21. Shri Vijayanemi-Vijñāna-Kastūrasūri Jñānamandira, Surat.

We express our sincere thanks to the Government of Gujarat for bearing the entire expenditure on the exhibition and the publication of this work which no individual or educational institution can undertake. We are especially thankful to Sheth Kasturbhai Lalbhai who took active interest in promoting such academic activities and study and publication of Indian art and culture as a whole, and Jaina art and culture particularly. Our thanks are also due to Shri Bhupendra Thakore of Creative Printers Pvt. Ltd. for the excellent and prompt printing. We are thankful to Shri Ramesh D. Malvania for his ungrudging cooperation. Most of the photographs for this volume are taken by him.

L. D. Institute of Indology,  
Ahmedabad-380 009.  
20th March 1978

Nagin J. Shah  
Director

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## INTRODUCTION

Collections of manuscripts preserved by the Jaina *Saṅgha* and individual monks are found in India at various places in Gujarat, Rajasthan, Bihar, Karnataka etc. Now a days they are called *Bhāndāras* but in olden days they were called *Citkośas*, *Bhāratibhāṇḍāgaras*, *Sarasvatibhāṇḍāgaras* and *Sarsvatibhāṇḍāras*.<sup>1</sup> These collections are very rich in their contents and some of them preserve most ancient copies of manuscripts on palm-leaves, paper and cloth on all subjects, secular and religious. Not only that but mss. written in golden and silver ink and with illustrations are also found in good number in these collections. In view of these valuable treasures available in the Jaina mss. collections, the authority of the L. D. Institute of Indology wisely decided to arrange an exhibition of important mss., sculptures and other antiquities of Jaina Art during the celebrations of 2500th years of Lord Mahāvīra's Nirvāṇa. Through the good offices of Gujarat State Committee for the Celebration of 2500th Anniversary of Mahāvīra Nirvāṇa, the Govt. of Gujarat State gave liberal financial assistance of Rs. 1,50,000 for the purpose. Due to some difficulties the exhibition had to be postponed during the celebrations but it was held from 16-11-75 to 30-11-75 after the celebrations were over.

We were able to procure some of the best mss. and other material from the various collections and we are grateful to the trustees of all those collections. As the exhibition was postponed some of the mss. borrowed from these collections had to be returned before the exhibition. However, photographs and transparencies were prepared of several selected illustrations of antiquities for a future study. The present catalogue lists the thus exhibited antiquities and also some important ones which had to be returned after taking photographs, as they were originally borrowed for a limited time.

The present Catalogue therefore does not aim at a full study of all the manuscripts and miniatures once borrowed. But some notes are added from whatever

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<sup>1</sup>Tripathi, Chandrabhal, *Catalogue of the Jaina manuscripts at Strasbourg*, Introduction, p. 4

study could be made of these antiquities, some of which the undersigned writer of Notes on Art had no occasion to examine in the original. The aim of this Catalogue is to bring to the notice of scholars the wealth and value of new material that could be collected and exhibited from various viewpoints. Still there are several important Jaina collections which, it is hoped, will be available to us in future for study.

Besides the texts of manuscripts on palm-leaf, paper and cloth and the *pāṭas* on paper and cloth, as also scrolls of *Vijñapti-patras* etc., there are in the Jaina Bhandāras of India, and especially of Rajasthan and Gujarat, several manuscripts of Jaina and non-Jaina works which, because of their antiquity and illustrations are very valuable to students of miniature paintings of Western India.

In one of his recent works, (entitled *More Documents of Jaina Painting* etc.), the undersigned attempted a list of different Jaina texts whose manuscripts are known to contain book-illustrations. The present Catalogue further adds considerably to our knowledge of illustrated mss. available in Jaina collections.

This Catalogue could be published because the Gujarat State Government financed the whole project, including cost of publication of Catalogue. We are indeed very thankful to the Government of the Gujarat State for the liberal grant given for this cause to the L. D. Institute of Indology.

I am very thankful to my friends Prof. Dalsukhbhai Malvania and Prof. Nagin J. Shah for giving me an opportunity to study this rich new material. The whole staff of the L. D. Institute has extended whole-hearted cooperation in various ways. I am especially thankful to Shri Laxmanbhai H. Bhojak, the Keeper of all mss. etc. in the Institute for his valuable cooperation. Shri Laxmanbhai himself is a good student of Jaina texts and manuscriptology. The Catalogue appended here was kindly prepared by Prof. Malvania, Prof. Naginbhai Shah and Shri Laxmanbhai.

I must apologise for some photographs which are not upto the standard. Since the manuscripts had to be returned soon, the Institute had to seek services of different photographers and before I could check the results the originals had to be returned. I have not been able to study several miniatures in the original. I must especially refer here to the palm-leaf ms. of *Kalpa-sūtra* dated in V. S. 1439

*Introduction*

from Pālitāṇā which I could not see in the original and the transparencies when processed turned out to be of an inferior quality.

My object in writing these notes is to emphasise the importance of this new material in the context of Western Indian Miniatures already published. I hope that I have been able to point out the need for a new history of Jaina Miniature Paintings from Western India. Unfortunately Dr. Moti Chandra who would have done justice to this material and would have revised his old work is no more with us.

Another object in writing these notes was to point out to the students of art that now we have with us enough new material to show the existence of various centres of arts, with their own peculiarities and styles, in different parts of Gujarat State, during the four centuries from sixteenth to twentieth centuries A. D.

I hope detailed studies in these directions will be undertaken in near future by scholars working in the field of Indian art.

Baroda

*Umakant P. Shah*

## ABBREVIATIONS

ASB. Ātmānada Jaina Sabhā Collection, Bhavnagar.

DA. Dehla Jaina Upāśraya Collection, Ahmedabad.

DB. Dosābhai Abhecand Peđhi Collection, Bhavnagar.

DLP. Devacanda Lalbai Pustakoddhāra Fund Series, Surat.

Fl. Folios

G. Gujarati

GOS. Gaekwad's Oriental Series, Oriental Institute, Baroda.

HB. Hamsavijayaji Collection, Śrī Ātmārāma Jaina Jñāna-mandira, Baroda.

HH. Hiralal Hamsaraj, Jamnagar.

HJP. Hemacandrācārya Jaina Jñānamandira, Patan.

HSL. A History of Sanskrit Literature, by A.B. Keith, Oxford, 1953.

JC. *Jesalmer Collection*, L. D. Series No. 36, L.D. Institute of Indology, Ahmedabad-9.

JDPS. Jaina Dharmaprasāraka Sabhā, Bhavnagar.

JGK. *Jaina Gurjar Kavio*, M. D. Desai, Jaina Śvetāmbara Conference, Bombay.

JK. *Jinaratnakosa*, Bhandarkar Oriental Research Institute, Poona.

JP. Jaina Prācya Vidyābhavn, Paldi, Ahmedabad.

JSI. *Jaina Sāhitya no Saṅkṣipta Itihāsa*, by M. D. Desai, Śrī Jaina Śvetāmbara Conference, Bombay, 1933.

KB. Kantivijayaji Collection, Śrī Ātmārāma Jaina Jñāna-mandira, Baroda.

KBG. Kantivijayaji Collection (Gujarati), Śrī Ātmārāma Jaina Jñāna-mandira, Baroda.

KC. Kantivijayaji Collection, Chani.

KHP. Khetaravasi Collection, Patan.

KP. Karl H. Potter, Bibliography of Indian Philosophies, Vol 1

LD. L.D. Institute of Indology Collection, Ahmedabad.

MS. Manuscript

NSP. Nirnaya Sāgar Press, Bombay.

P., Pr. Prakrit

*Abbreviations*

PTS. Prakrit Text Society, Varanasi-5 and Ahmedabad

PUM. Parśvacandra-gaccha Upāśraya, Māṇḍal.

Ref. Refer to

S. Sanskrit.

SA. Śāmalā Pole, Pārśvacandra gaccha Upāśraya, Ahmedabad.

SC. *Catalogue of Palm-leaf MSS. in the Śāntinātha Jaina Bhaṇḍāra, Cambay.*  
G. O. S. Baroda.

SUA. Saṃvegī Jaina Upāśraya, Ahmedabad.

VBP. Vimala-gaccha Upāśraya; Bhābhāno Pāḍo, Patan.

V.S. Vikrama Saṃvat.

YJG. Yaśovijaya Jaina Granthamālā, Bhavnagar.



## TREASURES OF JAINA BHĀNDĀRAS

### NOTES ON ART

Jaina Bhāndāras and temples have preserved for us rich treasures of Indian art and culture. The objects are both old and varied and include, besides manuscripts (palm-leaf, paper, etc.) on various subjects, painted manuscripts on palmleaf and paper, painted paṭas (on cotton as well as paper) of tantric worship (like the Vardhamāna-Vidyā-paṭa or the Sūrimantra-paṭa), or paṭas with diagrams and illustrations of Jaina cosmographical concepts (like the Jambūdvīpa-paṭa, the Lokapuruṣa and hell-scenes, the Aḍhāi-dvīpa paṭa etc.), Citrapaṭa, (like the Pañca-tīrthī-paṭa, or the Vividha-tīrtha paṭa), scrolls with illustrations of texts on Śilpa (mainly Vāstu-pūjana etc.) and Jyotiṣa (mainly nimitta, astrology) or Vijñapti-patras (letters of invitation to monks), painted or embroidered pāṭhāms<sup>1</sup>, painted wooden book-covers of palm-leaf and paper manuscripts, embroidered wall-hangings etc., painted wooden boxes for preserving manuscripts, as also, in shrines, images in stones, metals, semi-precious stones and costly jewels, wood-work, wall-paintings and so on. For any serious student of Indian art and culture, a study of such varied and old Jaina materials is indispensable.

This very valuable heritage of Indian art and culture preserved in Jaina Bhāndāras (Libraries of manuscripts) and shrines was not much known till about 1914–1920 A.D. Since Coomaraswamy and W. Norman Brown published their pioneer articles and works on Jaina paintings of the Kalpa-sūtra, the Kālaka-kathā, the Uttarā-dhyayana sūtra, etc., quite a large number of painted Jaina manuscripts, paṭas, book-covers etc., especially of Śvetāmbara Jaina origin<sup>2</sup>, have been brought to light and published. Most of this material became freely available to art-historians

<sup>1</sup>Muni Punyavijaya, *Bhāratīya Śramana-samskrīti ane tekana-kalā* (in Gujarati), *Jaina Citrakalpadruma*, Vol. I, pp. 1-136, esp. pp. 10, 99, 100, 111-113, 116 for explanations and for information on manuscriptology etc.,

<sup>2</sup>About two decades ago, Prof. Hiralal Jaina first published palm-leaf and book-cover miniatures, of Digambara Jaina patronage, from manuscripts of Dhavalā, Jaya-Dhavalā, Maha-Dhavalā etc. from the Jaina Bhāndāra at Müḍabidri in Karnataka. Since then Dr. Sarayū Doshi explored and

mainly through the generous cooperation of the late Agama-Prabhākara Muni Śrī Puṇyavijayaji.<sup>3</sup> This resulted in a wider and deeper interest in Jaina Art and culture and, with the main help and cooperation of the late Muni, Sarabhai Nawab published *Jaina Citrakalpadruma*, Vol. I (in 1935 A.D.)<sup>4</sup>. Moti Chandra's monumental work on *Jaina Miniature Paintings from Western India* (1949 A.D.) is still a standard scientific work on the art and technique of Western Indian miniature paintings. But even then, the Śvetāmbara Jaina collections in Gujarat and Rajasthan were not fully explored, and fresh material has been steadily coming to light in the last quarter-century or so. With this new material, a new approach or rather emphasis in exploitation of Jaina sources is started by Moti Chandra and U. P. Shah in their *New Documents of Jaina Paintings* (Bombay, 1962) and in U. P. Shah's *More Documents of Jaina Paintings* (Ahmedabad, 1975) by trying to find out and publish especially those documents which bear a date and/or the name of the place of copying. With the help of the material so far published, and with several new documents discussed in the present work, one can now form a better idea of several centres of painting and styles in Gujarat and Rajasthan, especially from fourteenth to the twentieth centuries A.D. The present work aims more at presenting new material and pointing out their relevance in Indian art studies, rather than giving detailed discussions on every document and its illustrations.

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brought to light, only a few years ago several Digambara Jaina illustrated manuscripts, mainly of Yaśodhara-Carita and Adi-purāṇa from Dig. Jaina Bhaṇḍāras or temple collections at Karanja, Jaipur, Amber, Beawar, Delhi, Gwalior, Idar, Karamsad, Surat etc. Unfortunately, in her recent article in *Jaina Art and Architecture*, Vol. III pp 411-427, she has not given details of her sources and has usually referred to them as merely "private collections." Before Mrs. Doshi's new finds, Pramod Chandra, Moti Chandra and Karl Khandalawala discussed and published Mahāpurāṇa from Digambara Jaina Nayā Mandir collections at Delhi and from Dig. Jaina Bhaṇḍāra at Jaipur, *vide*, Khandalawala and Moti Chandra, *New Documents of Indian Painting : a reappraisal*, pp. 69-78, colour pls. 17-19 & Figs. 141-145, 147, 148, 150-151 etc.; Moti Chandra, *An Illustrated Ms. of Mahāpurāṇa in the collection of Digambara Jaina Nayā Mandir, Delhi*, Lalit Kala no. 5, pp. 68-81.

<sup>3</sup>Muni Śrī Puṇyavijayaji was the main source of inspiration in the founding of The L. D. Institute of Indology, Ahmedabad, and was till death, the chief architect and guide of all projects of this Institute which was started with the precious gift of over ten thousand manuscripts etc. from his collections and with the very generous Trust founded by Sheth Kasturbhai Lalbhai.

<sup>4</sup>Later Sarabhai Nawab published, from Ahmedabad, *Oldest Rajasthani Paintings from Jaina Bhaṇḍāras* (1959 A.D.), *Pavitra Kalpa-sūtra* ed. by Muni Puṇyavijaya (1952), *Jesalmere Citrāvali*, ed. by Muni Puṇyavijaya (1951), *Jaina Citrakalpadruma*, Vol. II (1958).

When the documents are not dated and when they do not name the place of copying, a study of script, style of writing, format of the manuscript, etc., would help to a considerable extent. Sometimes, especially in Jaina manuscripts we get the names of donors, and especially the copyists. A person like *Vāchāka* of Patan whose name as copyist is inscribed in several manuscripts scattered in different and distant bhanḍāras, helps us in locating the style of miniatures in such manuscripts. The style or school of Pāṭaṇa can now be identified with confidence. The miniatures of *Mādhavānala-Kāmakandalā*, for example, illustrated in *New Documents of Jain Paintings*, figs. 22-24 painted in Patan, are in this style. Also we know that the miniatures of the Jamnagara Kalpa-sūtra, illustrated in *Ibid.*, figs. 26-29 were painted in Patan. It will be seen that the Māṇḍal *Uttarādhyayana sūtra* of V. S. 1505 = 1448 belongs to a different school. This document is one of the finest specimens of Western Indian miniatures, showing very delicately drawn graceful and lively figures in various actions. Details are minutely drawn with fine brush. The Māṇḍal *Uttarādhyayana* is illustrated here for the first time in figs. 42, 60. Colour fig. P. Of this tradition and somewhat later is another *Uttarādhyayana* recently found from Nemi-Vijñāna-Kastūrasūri Jhāna-mandir, Surat. The treatment of themes as well as the style of drawings follow those of the Māṇḍala *Uttarādhyayana*. A document of this school exists in the collections of Śrī Karl Khandalawala.

Paintings of palm-leaf miniatures in the Śāntinātha Jaina Bhanḍāra, Cambay, show a variety of 'schools' or 'sub-styles' of the Western Indian style, and need a more careful analysis along with other specimens from Patan, Jesalmere, Ahmedabad, etc. Several artist families worked in such centres and with the large number of palm-leaf and a far greater number of paper manuscripts discovered, a certain grouping and classification of different schools or sub-styles should now be attempted again since, after the classification attempted by W. Norman Brown, much more and varied material has come to light. Vaṇnagara and Kaccha artists, for example, discarded the traditional red back-ground and preferred a deep blue background. Also we find certain typical ethnological features reflected in different centres. The paintings of *Subāhu-kathā* show typical features and in this tradition several later miniatures are now available. Also, a closer scrutiny will show different textile patterns having been favourites of different centres and varying with different periods. Identification of some of these textiles again can now be under-

taken. Some of these textiles are imported in Gujarat and Rajasthan from other parts of India.

As a pre-requisite for all such studies knowledge of manuscript traditions and a certain judgement in approximately deciding the age of any undated manuscript are necessary. It is, therefore, necessary and perhaps overdue that we make a more scientific study of the format etc. of our manuscripts, not only from Western India, but also from other parts of India. It is advisable to collect and furnish data of format etc. and especially of scripts of dated manuscripts from different regions of this country, preserved in different collections. For a history of paper manufacture, the Jaina Bhanḍāras can provide several dated manuscripts for chemical analysis. Some very interesting material helpful in such studies of format etc. was presented in the Exhibition held in Ahmedabad, ( L. D. Institute of Indology ) in November 1975 towards the end of celebrations of 2500 years of Mahāvīra's Nirvāṇa. At the end of this work is given a Catalogue of all the antiquities displayed in this exhibition.\* Illustrations in this work are from this exhibition.

As a small beginning towards a study of scripts, format etc. of such manuscripts, we are illustrating here a few pages only from different palm-leaf and paper manuscripts from Jaina Bhanḍāras ( figures 1 - 11 ).

*Fig. 1* shows the last page of a paper manuscript of Kāraka-sambandhodyota copied in V. S. 1286 = 1229 A. D. The size is 17.5 x 7.5 cms. It belongs to the Collection of Muni Puṇyavijaya, L. D. Institute, No. 27573. It will be seen that when paper was introduced for copying manuscripts the paper was not always cut according to the size of palm-leaf manuscripts used before. It would, therefore, be difficult to assign an age to a paper manuscript, merely on the evidence of its size.

*Fig. 2* illustrates the last page of Vandanaka-cūrṇi, a palm-leaf ms. in Pravartaka Kāntivijayaji's collection, Śrī Ātmārāma Jñānamandira, Baroda. It is dated in V. S. 1178 = 1121 A. D.

*Fig. 3* represents the last page of a palm-leaf ms. of Śrī Śānti-Vṛttam, copied in Patan in V. S. 1412 = 1355 A. D., preserved in the Ātmārāma Jñānamandira, Baroda.

*Fig. 4* shows a part of a page from the palm-leaf ms. of Trisaṭṭiśalākāpuruṣa-carita, copied in V. S. 1297 = 1240 A. D., preserved in Śrī Śāntinātha Bhanḍāra,

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\* Entries in this Catalogue are referred to here as Cat. no.

Cambay. The system of numbering folios by letters is noteworthy. Catalogue no. 391.<sup>5</sup>

*Fig. 5* again is an important document on paper of a text called *Rśidattācariya* in Prākrit language, and assignable to in c. V. S. 13th century. The size is 20 x 6 cms. Preserved in the L. D. Institute, Ahmedabad.

*Fig. 6* shows the last folio of a palm-leaf ms. from Cambay, of Dharmābhyudaya-kāvya. This is a document of historical importance as it was transcribed in V. S. 1290 = 1233 A. D. by the famous minister Vastupāla of Gujarat who was a patron of learning. Script of Jaina manuscripts of this period is typical and can be well studied from this document. Catalogue no. 95. p. 12.

Some manuscripts are noteworthy as autograph copies prepared by authors themselves. *Fig. 7* illustrates one such specimen of Kathāmahodadhi copied by its author Pratiṣṭhāsoma in V. S. 1504 = 1447 A. D. Catalogue no. 318, p. 38.

*Fig. 8* is another early document on paper of Śāntinātha-boli, copied in V. S. 1350 = 1293 A. D. The document is noteworthy both for its size (21 x 8 cms.) and for its script. Preserved in the collections of the L. D. Institute, Ahmedabad.

*Fig. 9* again is an early paper ms. of Rudraṭālaṅkāra, copied in V. S. 1455 = 1398 A. D. Size : 22.5 x 8.3 cms., preserved in the L. D. Institute, Ahmedabad. Cat. no. 239, p. 29,

In copying manuscripts, scribes sometimes displayed their artistic skill and taste. For example, in *Fig. 10* we find some letters in each line written in red ink with the rest in black in such a way that the red ink portions form a letter or a motif or a design.

Sometimes lines and letters are written leaving some intervening blank spaces in such a way that the left out blank or white spaces go to form a design or a symbol. See fig. 11

<sup>5</sup>Catalogue no. and p. refer to the entry no. and page no. in the Catalogue of antiquities printed at the end of this book. This is a list of exhibits in the exhibition referred to above. Fig. nos. unless specified refer to illustrations in this book.

Cambay Cat. no. refers to the number given to the manuscript described in the Catalogue of Palm-leaf manuscripts in Sri Śāntinātha Jaina Bhāṇḍāra, Cambay, edited in two volumes by Muni Sri Puṇyavijaya and published as G. O. Series, Baroda, nos. 135 and 145.

Fig. 11 illustrates what is called a *Pañcapāṭha*<sup>6</sup> manuscript. Here, the main text is written, as usual, in the central portion of a page while in the four marginal spaces are transcribed notes or commentary on the text, thus making a total of five *pāṭhas* or written matter on a page. The main text is usually written in bolder characters. When only two margins (usually the upper and the lower ones) are transcribed, it is called a *tri-pāṭha* manuscript.

Often in *Tri-pāṭha* manuscripts, all the four marginal spaces are left blank and the usual space for writing is split up into three parts, the central having the original text and the other two parts containing commentary in somewhat smaller handwriting.<sup>7</sup>

Fig. 71 illustrating the last folio of Śrenīka-Samyaktvarāsa, from Pravartaka Śri Kantivijaya collection, Jñānamandir, Baroda, no. 4565, gives data about the author of the text, the place and age of composition, along with a miniature painting of the author reading this text before devotees. Obviously, the manuscript seems to be one of the first few copies of the text, contemporaneous with the author. The view is further supported by the script of the manuscript. Cat. no. 470, p. 76.

Each palm-leaf ms. was tied with thread passing through three holes (one in centre and two in two margins on the sides) and a wooden board cut to size was placed on top and underneath; the thread passed through holes bored also into these wooden-boards. Paper manuscripts were also similarly protected between two wooden boards in the beginning with string but afterwards without string. The practice of using wooden *pāṭalīs* has been replaced by the use of hard card-boards, often decorated with painted or printed cloth pasted on them. Some of these card-boards-*pāṭhām* (plural, *pāṭhum*, singular)- are decorated with fine *satin* or *mushrum* or silken cover, and have embroidered representations of *asṭamani-*

<sup>6</sup>For another specimen of *Pañcapāṭha* as well as what may be called *Rikta-lipi*, see, Coomaraswamy, A.K., *Catalogue of the Indian Collections* in the Boston Museum, Vol. IV (Boston, 1924) pl. XXXI.

<sup>7</sup>For more exhaustive information on Manuscriptology (*lekhānakalā*) see Muni Punyavijayaji's paper referred to in ft. note 1 above. The various implements for writing, and the symbols, etc. used by scribes are also discussed in the above paper.

galas<sup>8</sup> (eight auspicious marks or symbols) or the fourteen dreams seen by a would be Jina's Mother.<sup>9</sup> Fig. 165 (Cat. no. 378) is a specimen of fourteen dreams made of tiny pearls, while fig. 166 (Cat. no. 386) shows the *astamanigalas* also of tiny pearls.

*Palm-Leaf Manuscripts :*

Of the illustrated palm-leaf manuscripts from W. India, the earliest dated, so far known, is the ms. of *Ogha Niruykti from Jesalmer*, dated in V.S. 1117=1060 A.D.<sup>10</sup> Next in age are the decorative roundels filled up with floral and geometrical designs, in the palm-leaf ms. of *Niśīthacūṇī*, painted in Bhṛgukaccha, in V.S. 1157=1100 A.D., now preserved in the Samghavino Bhaṇḍāra, Patan. Then follows the Ms. of *Jñāta and other Aṅga text from Śāntinātha Bhaṇḍāra*, Cambay no. 12 (Cat. No. 388, pp. 59-61), dated in V.S. 1184=1127 A.D., with miniatures of a Jina and Sarasvatī which are well-known. There are some beautiful roundel decorations, one of which with a male and a female figure in it is illustrated here in fig. 12<sup>12</sup>, Cat. no. 388. Next in age are the partly preserved miniatures of *Daśavaikālika Laghuyṛtti*, d.V.S. 1200=1143 A.D.<sup>13</sup> As we have shown elsewhere,<sup>14</sup> the *Chāṇī ms. of Ogha-Niruykti and other texts*, assigned to 1161 A.D. by Brown, Nawab and Moti Chandra belongs to c. late 13th century, A.D. A ms. of *Jīvasa-māsaprakaraṇa-saṅkī* from Cambay, no. 142, dated in 1165 V.S.=1108 A.D., contains on Folio 194 two nice decorative roundels (Cat. no. 11). Also, in the same Bhaṇḍāra at Cambay, no 87, in the ms. of *Niḥśesasiddhānta-paryāya*, dated in V.S. 1212=1155 A.D. we have some noteworthy roundel decorations (Cat. no. 17). In

<sup>8</sup>For *astamanigalas*, see, Shah, U. P., *Studies in Jaina Art* (Banaras 1954), pp. 109-112.

<sup>9</sup>For fourteen dreams, see, *Ibid.*, pp. 105-108,

<sup>10</sup>Shah, U. P., *More Documents of Jaina Paintings*, p.2-4 figs. 6-8, 10. These illustrations, as we have shown, do not exhibit, the style with pointed nose and projecting farther eye. For some eleventh century and earlier examples of this style with extended farther eyes, from copper-plate grants, see, *ibid.*, pp. 1-4, figs. 2-5.

<sup>11</sup>Moti Chandra, *Jaina Miniature Paintings from Western India*, pp. 27-28, figs. 13-14.

<sup>12</sup>For our note on the miniatures of this ms. see, Catalogue no. 388. pp. 59-61.

<sup>13</sup>*Jaina Citrakalpadruma*, 1 figs. 10-11, Moti Chandra *op. cit* p. 29.

<sup>14</sup>Shah, U. P., *Studies in Jaina Art*, 32-33.

the Cambay no. 160 of *Yogaśāstra* with *Svopajñavrtti*, dated in V.S. 1251=1194 A.D. (Cat. no. 18) and in the *Bhuvanasundarikathā* (Cat. no. 392, p. 62) of c. 1150-1200 A.D. (from Cambay no. 213) we have decorative roundels. The beautiful, but partly defaced figure of Sarasvatī from the ms. of *Siddha-Haima* in Sarabhai Nawab's collection, has been rightly assigned by Moti Chandra to the first half of the twelfth century A.D.<sup>15</sup> Nawab and Moti Chandra have referred to a *Paryuṣaṇā-kalpa* (Cat. no. 406, pp. 64-65) ms. from Cambay giving two miniatures, one of which represents Jineśvara Sūri.<sup>16</sup> This is not dated and is assigned by Moti Chandra to this period but seems to date from c. early fourteenth century A. D. Cambay Cat. no. 256 entitled *Kātantra-pañjikā etc.*, and dated in V. S. 1287 = 1230 A. D., and a ms. of the *Bhagavatīśūtra* from Hemacandrācārya Jñānamandira, Patan, no. 4, also contain beautiful decorative roundels (Cat no. 8) The manuscript of *Mahāvīracaritra* of Triṣaṭīśalākāpuruṣacarita, dated V. S. 1298=1241 A. D. from Patan, containing three miniatures, has been noticed by Nawab and Moti Chandra.<sup>17</sup> The *Nemināthacaritra* of Triṣaṭī from Cambay no. 186 (Cat. no. 391) dated in V. S. 1298 = 1241 A. D., contains four miniatures of better workmanship,<sup>18</sup> see fig. 4 and colour fig. A. Of about this period, are the five miniatures from an incomplete ms. of the *Uttarādhayana sūtra*, from Cambay, no. 78 of Cambay Catalogue, assigned by Muni Puṇyavijayaji to the second half of the thirteenth century V. S. = c. 1200=1150 A. D. The paintings are of Sarasvatī, Ambikā, Pārśvanātha, Cakreśvarī (fig. 13) and a Jaina nun (fig. 16) and a female devotee. The last one seems to have been better drawn than the rest of the miniatures in this manuscript. It is interesting to note that against the usual practice of this period, there is no *odhaṇī* on the back of the head of this *Śrāvikā*. This period

<sup>15</sup>Moti Chandra, *Miniature Paintings from Western India*, p. 31 fig. 53. Sarabhai Nawab and Moti Chandra have listed in chronological order the known Jaina palm-leaf mss. with illustrations. We are here repeating some of these with additional information about others not listed by them, and displayed in this exhibition.

<sup>16</sup>Moti Chandra, *ibid.*, p.30; Nawab, *op. cit.*, p.40, fig. 104.

<sup>17</sup>Moti Chandra, *ibid.*, p.30 figs. 43-45, Nawab, *op. cit.*, p.40, figs. 12-14.

<sup>18</sup>Also noticed by Moti Chandra, *ibid.* p. 30, figs. 46-47, and Nawab, *op. cit.*, p. 40. For Ambikā from this ms., see, Shah, U. P., *Iconography of the Jaina Goddess Ambikā*, *Journ. of the Univ. of Bombay*, Vol. IX, part 2, p. 156, fig. 15.

shows a new attempt at portraying lively figures, of small size, and with minimum use of pigments as can be seen from *figs 16-17* and from the illustrations of the palm-leaf ms. of *Kalpa-sūtra* and *Kālaka-kathā*, d. in V. S. 1377 (= 1320 A. D.) in the *Pravartaka Śrī Kantivijaya* collection, Śrī Ātmārāmji Jaina Jñāna-mandira, Baroda.<sup>19</sup> The eyes are small and roundish, the lines are bold, and the figures are made lively with heads and limbs turned in different postures.

Paintings of *Rśabha-carita* dated in V. S. 1298 (= 1241 A. D.) from *Hemacandra-rācārya Jñāna-mandira*, Patan, no. 41 (Cat. no. 390, p. 61), and of an *Uttarā-dhyayana*, no. 83 of Cambay Catalogue, dated V. S. 1308 = 1251 A. D. (Cat. no. 393, p. 62) are however of superior workmanship (fig. 15). The partly defaced miniature of a teacher with the better preserved figure of his pupil is a beautiful painting on folio 2 of this document. The pupil's posture, his attentive facial expression, his young figure, etc., speak well of the skill of the artist.

Cambay Cat. no. 101, entitled *Upadeśmālā-prakaraṇa* (Cat. no. 395, p. 62), dated in V. S. 1308 = 1251 A. D. has a miniature painting of Mahāvīra on folio 219 and one of Rśabha on folio 1, both without *parikara*, but showing *dhotī* upto a little above the knees as in Cambay Cat. no. 78 of the *Uttarā-dhyayana*. On folio 220 is a figure of Sarasvatī in the same style as the *Uttarā-dhyayana* just referred to. The background colour in various miniatures of this age is in different shades of brown etc., instead of red of miniatures of other periods.

Paintings of the *Kathāratnasāgara* ms. d.=1256 A. D., from Sanghavi Bhanḍāra, Patan, are, as noticed by Moti Chandra, of inferior quality.<sup>20</sup> The miniatures of *Śrāvakapratikramāṇa - Cūrṇi* dated in V. S. 1327 = 1270 A. D., from Boston Museum Collection, are badly rubbed and hail from near Udaipur, Mevād.<sup>21</sup>

Miniatures of two nuns and two Śrāvikās from *Kalpa-sūtra* and *Kālaka-kathā* ms. of Samghavino Bhanḍāra, Patan, are good studies of Jaina nuns and laywomen,

<sup>19</sup>Shah U. P., *More Documents of Jaina Painting*, figs. 12-13. The ācārya, in fig. 12, sits, on a *chowki*, with both legs hanging, in a what may be described as European fashion (*Pralamba-pāda* posture).

<sup>20</sup>Moti Chandra, *Miniature Paintings from Western India*, p. 30; Nawab, *Jaina Citrakalpadruma*, I figs. 46-47

<sup>21</sup>Moti Chandra, *ibid.*, p. 30; Norman Brown, *Story of Kālaka*, p. 18.

achieved with few colours.<sup>22</sup> The ms. is dated in 1335 V. S. = 1278 A. D. Five miniatures of another *Kalpasūtra* ms. from the same Bhaṇḍāra, Patan, noticed by Nawab and Moti Chandra,<sup>23</sup> are dated in 1336 V. S. = 1279 A. D.

Miniatures of Lakṣmī, Sarasvatī and Śrī Deva sūri from the Cambay no. 94, entitled *Yogaśāstra* (Cat. no. 405, p. 64), assigned to latter half of thirteenth century V. S. = c. 1200 - 1250 A. D., though of a narrow size like Cambay no. 78 of *Uttarādhayana* noted above, are interesting. The figures of Lakṣmī and Sarasvatī bear a certain relation, in style, to the Chāṇī Vidyādevīs, but the figure of Deva sūri (from folio 198) is more interesting and realistic. He sits with right hand in *Jñāna-mudrā*, under a beautiful arch on a seat, but with the back-rest remaining on his left side. The broad borders of his two garments are noteworthy (fig. 17)

Paintings from *Daśavaikālika-sūtra* (Cat. no. 396, p. 62) from Cambay no. 80, dated in V. S. 1314 = 1257 A. D., of Neminātha and a Jaina monk, are some more good specimens of the style of the latter half of the thirteenth century A. D. To this period also belongs the ms. of *Pārśvanātha-stotra* (Cambay no. 101 / 14) d. in V. S. 1308 (1252 A. D.) which unfortunately the present writer could not see. (Cat. no. 394)

Miniature paintings of the palm-leaf ms. of *Viveka-Maṇjarī* from the same Śāntinātha Bhaṇḍāra, Cambay, no. 176 (Cat. no. 397, p. 63) are however more interesting. The document is securely dated in V. S. 1322 = 1266 A. D. The figure of Sarasvatī, while on brick-red dull background, sitting under an arch is neatly drawn. She wears a *coli* of dull blue, a lower garment of white and black stripes, a scarf with broad flying ends of green borders, a crown, ornaments etc. The modelling of the face is different from those of figures in Cambay Cat. no. 78, Cambay Cat. no. 94 etc. referred to above. Here Sarasvatī<sup>24</sup> shows almost all the features of fourteenth and fifteenth century style so far as the modelling of

<sup>22</sup>Moti Chandra, *ibid.*, figs. 49-49, p. 30

<sup>23</sup>Moti Chandra, *ibid.*, p. 30; Nawab, *op. cit.*, figs. 48-49.

<sup>24</sup>Shah, U. P., *Iconography of the Jaina Goddess, Sarasvatī*, *Journal of the Univ. of Bombay* Vol. X, part 2, p. 204, fig. 11.

face and body are concerned. On folio 2 of this ms. we have a miniature with red background, divided into two panels, the upper showing an *ācārya* teaching his pupil, full of life and expression, and in the lower a *śrāvaka* and a *śrāvikā* humbly attending to the discourse with folded hands. The modelling of the faces of the teacher and the taught in this miniature is nearer to the style of the famous *Subāhu-kathā* on the one hand and the Jesalmere palm-leaf *Kalpa-sūtra* no. 82 (6) on the other. The red-complexioned figure of *Padmāvatī* on folio 239 of *Vivekamañjari* follows the style of the figure of *Sarasvatī* on folio 240 just discussed. The Jina figure on folio 1 is also a good specimen. The illustrating elephants on top are painted green.

Moti Chandra has discussed in detail the miniatures of *Subāhu-kathā*, dated = 1288 A. D.<sup>25</sup> Several characteristics of these miniatures, including facial types, love of nature, etc., are later found continued and developed in the paper manuscript of *Mahāpurāṇa* in the Digambara Jaina Nayā Mandir collection, Delhi. They are somewhat manifest in the Jesalmere palm-leaf *Kalpa-sūtra* no. 82 (6) just referred to (colour plate I, figs. B and C). The problem requires further investigation. It may only be noted here that the *Subāhu-kathā* seems to represent a "school" or "sub-style" by itself.

Of this period is also the miniature of *Sarasvatī* from *Śāntinātha-Carita-Mahākāvya* (Cat. no. 399, p. 63), from Cambay Bhanḍāra no. 201, copied in c. early fourteenth century V. S., i. e., in c. 1270 - 80 A. D. A ms. of the *Uttarādhayayana* dated in V. S. 1347 = 1290 A. D., now in Hemacandrācārya Jñāna-bhanḍāra, Patan, no. 27, was copied in Patan itself and has three illustrations now badly damaged. No. 85 of Śrī Śāntinātha Bhanḍāra, Cambay, is manuscript of the *Uttarādhayayana-sūtra* with *Sukhabodhā-vṛtti* (Cat. no. 407, p. 65 where we have described some of its miniatures) containing a neatly executed miniature painting of *Gaṇadhara Sudharmā* with *Jambūkumāra* and *Prabhava* on folio 1 (*figure 18*).<sup>26</sup> Another miniature from this ms., illustrated in fig. 19, represents the four-fold Jaina Saṅgha in devotional attitude. Besides the miniatures noticed on Cat. p. 65,

<sup>25</sup>Moti Chandra, *ibid.* pp. 30-31, figs. 50-53; Nawab, *Jaina Citrakalpadruma*, I, pp. 40-41, figs. 52-59.

<sup>26</sup>Two miniatures from this ms. were published by Shah, U. P., *More Documents of Jaina Paintings*, figs. 17 and 17 A.

this document contains three miniatures on folio 439, one of them being ten-armed Mahiṣāsuramardini whom the Jainas are worshipping as Sacciyā-Mātā or Saccikā-devī in a shrine at Osiā in Marwad.<sup>27</sup> The figure of Pārśvanātha on this folio has plaintain trees represented on two sides whereas the representation of Śatruñjaya-tīrtha on folio 438 also shows another tree with small leaves, besides miniature representations of Jaina shrines. All the miniatures of this manuscript, dated in V. S. 1352=A. D. 1295, have red background, and are noteworthy for the style of late thirteenth century A. D.

No. 220 of Śāntinātha Bhanḍāra, Cambay, is a manuscript of *Pāṇḍavacaritra-Mahākāvya* (Cat. no. 404, p. 64), assigned to first half of fourteenth century V. S. c. 1245-1295 A. D., containing nine paintings-4 of Tīrthaṅkaras, 1 each of Ambikā, Padmāvatī and Lakṣmi and 2 of Pāṇḍavas. Miniatures of this manuscript, especially the one of Yudhiṣṭhīra with Draupadī (figure 20) and the other of Bhīma, Arjuna, Nakula and Sahadeva (on folio 263) show long eyes, narrow with pointed ends. Treatment of faces with typical noses is precursor of fourteenth century paper ms. of *Kalpa-sūtra*, such as the one dated in V. S. 1403=1346 A. D. in Muni Punyavijaya collection, L. D. Institute, published by Moti Chandra and U. P. Shah. In the thirteenth century miniatures, however, we also find another idiom of rendering the eyes as small and roundish, especially in representations of Tīrthaṅkaras.

Of perhaps the last quarter of the thirteenth century is preserved a page of *Jñātādharmakathā* in the late Śrī Rajendra Singh Singhi's collection which he obtained from the late Muni Jinavijaya who possibly obtained it from Jesalmer. It is a beautiful miniature of Ambikā with mango trees on two sides.<sup>28</sup> A manuscript of *Satapadī*, copied in Pāṭaṇa in V. S. 1328=1278 A. D., from Pravartaka Śrī Kāntivijaya collection, Jñāna-mandira, Baroda, is recently described by U. P. Shah.<sup>29</sup> The miniatures of this ms. are especially noteworthy since the place of copying is given which gives us definite idea of the style at Patan in the thirteenth century.

<sup>27</sup>Shah, U. P., *Studies in Jaina Art*, fig. 71 and p. 33

<sup>28</sup>More Documents of Jaina Paintings, figs. 23-24 A.

<sup>29</sup>Ibid., p. 8, fig. 18. Of about the same age there is one more ms. of *Satapadī*, in the Śāntinātha Bhanḍāra, Cambay Cat. no. 199, having three miniatures.

Two bundles of *Padmānanda-Mahākāya*, nos. 200 (1) and 200 (2) in Sri Śāntinātha Bhaṇḍāra, Cambay, are assignable to c. 14th cent. V. S.=1243-1343 A. D. Miniatures of these mss. may be regarded as dating from early fourteenth century A. D. (Cat. nos. 401-2, pp. 63-64). These miniatures, though partly damaged and defaced, are of a superior quality. The miniature of Mantri Padma requesting Amaracandra sūri, drawn on folio 99, is a beautiful work of art (figure 22). The attendant fly-whisk bearing *yakṣas* in the different paintings of Tīrthaṅkaras (figure 21) are not stereotyped figures but lively and varied in both modelling and dress as also in their postures and expressions. Figures of Tīrthaṅkaras, with beautiful round faces are also well-executed and display the work of skilled artist. The background is painted red, body complexions are either white or yellow, the other colours used are usually black, green, yellow, pink and red.

Of about this period is the boldly drawn miniature of *Dvyaśraya-Mahākāya* (Cat. no. 403, p. 64) from Jesalmer Collection no. 340, representing Jineśvara sūri and Vimalacandra (Colour plate II fig. E). Of early fourteenth century A. D, there is a ms. of *Daśavāikālika-sūtra* (Cat. no. 408, p. 66) in the L. D. Institute, Ahmedabad. Paintings of the Mangala-kalaśa and the caitya-tree in this manuscript are not finely drawn but the latter one is noteworthy as Caitya-tree is not yet known to have been a special separate subject of a miniature.

The *Kalpasūtra-ṭippaṇaka* of Pṛthvicandra sūri (Cat. no. 409, p. 66) in the Jesalmere Bhaṇḍāra, no. 82 (6) has been fully illustrated by Nawab.<sup>30</sup> The place of copying is not known and even though Nawab has called these oldest Rajasthani paintings, the problem of origin of the style of these paintings should remain an open question (Colour plate I figs. B and C). The manuscript is assignable to c. 1300-1350 A. D. Miniatures of the palm-leaf ms. of *Kalpa-sūtra* from Sheth Anandji Mangalji Pedhi Collection, Idar, assigned to fourteenth century A. D. have been profusely illustrated and described by Moti Chandra.<sup>31</sup> They show a more advanced style than the miniatures of the Jesalmere *Kalpa-sūtra* just referred to.

But a more attractive palm-manuscript of the *Kalpa-sūtra* and *Kālaka-kathā*

<sup>30</sup>The Oldest Rajasthani Paintings from Jaina Bhaṇḍāras, pls. Q,R,S. figs. 24-29.

<sup>31</sup>Moti Chandra, Jaina Miniature Paintings from Western India, pp. 33-34, figs. 59-78,

has recently come to light. It was temporarily brought in the L.D. Institute, Ahmedabad and was very soon returned to the owner monk in Pālitānā (Cat.411, p. 67). It belongs to Nemi Darśana Jñānśālā, Pālitānā, and being securely dated in V.S. 1439=1382 A.D., it is a very important document for the history of Jaina miniature paintings in Western India, for several reasons. Firstly there are as many as 50 illustrations; the earlier palm-leaf manuscript so far known, have not shown so many illustrations of Kalpa-sūtra and Kālaka-kathā. Secondly they are all of superior workmanship. Thirdly, they represent the style of an age when we begin to get more and more paper manuscripts replacing the practice of copying on palm-leaves. We have illustrated some of these miniatures in *figs. 23-28* and *colour plate III*. Fig. G.H.1. It will be seen that there is very little outside influence, except in the treatment of landscape in *fig. 26* showing Mahāvīra meditating in the *Kāyotsarga* pose and in the depiction of mountain in *figs. 25 and 27*. Whereas trees in *fig. 26* are stylised, the tree in *fig. 25*, is thin, sparsely lowered and with practically no foliage, bent like a semi-arch over Jina's figure. The bulls in *fig. 27* are vigorously drawn. Brush work is fine and minute details of textile designs and ornaments are shown even in the limited space of a palm-leaf miniature. Representation of Hariṇegameśin under a *maṇḍapa* in *fig. 28* is original and sets a new pattern. Figures 23 and 24 are shown enlarged. They remind us, along with other miniatures of this manuscript, of the miniatures of the Idar palm-leaf Kalpa-sūtra referred to above. But miniatures of the Pālitānā Kalpa-sūtra are more refined and better drawn, so also do we find a better selection of colour tones. In neat and finer drawing and in beautiful colour scheme, these miniatures compare favourably with those of the palm-leaf miniatures of the Kalpa-sūtra from the collections of Ujamphoi Dharmāśālā, dated in 1370.<sup>32</sup> Even the treatment of Nativity—the newly born Jina with his mother—or in the representation of the *Samavasaranā*, we find close parallel between the two Kalpa-sūtras.

In the Pālitānā Kalpa-sūtra,<sup>33</sup> human figures in various postures and actions show

<sup>32</sup>Nawab, *Jaina Cīrakalpadruma*, Vol.I., p.41, figs. 67-72, 79-81; Moti Chandra, *Ibid.*, pp. 33-35, figs. 54-59; W. Norman Brown, *Stylistic Varieties of Early Western Indian Painting*, *Journ. of the Indian Society of Oriental Art*, Vol. V, p.4.

<sup>33</sup>Unfortunately this writer had no opportunity to study the miniatures in the original as the ms. had to be returned very soon. The colour transparencies made available for study were of a poor quality though a full set of photographs was useful.

vitality and expression. Lines are fine or thick according to requirements. In the small space of a palm-leaf miniature the artist has been successful in compressing a number of figures in various attitudes and actions. Garments and hangings are nicely depicted with figures of *hāmsas*, elephants, flower designs etc. Curves and angles are drawn with confidence and in a naturalistic way. Pointed ends of a *sāris* or *pālkās* appear in nativity scenes. Already in the latter part of the fourteenth century A.D. we see Western miniature painting at its best.<sup>34</sup>

The discovery of miniatures of this Pālitāṇā manuscript further supports our view that the date V.S. 1403=1346 A.D. given in the paper ms. of Kalpa-sūtra in Puṇyavijaya's collection must be correct. More use of gold is seen in the 1346 Kalpa-sūtra just referred to. We also find gold used in decorations in the Pālitāṇā manuscript, in the Idar Kalpa-sūtra and in the miniatures of Āvaśyaka-Laghuvṛtti, a palm-leaf ms., Cambay Cat. no.63, dated in V.S.1445=1388 A.D. Use of gold in the paper ms. of V.S. 1403 (1346 A.D.)<sup>35</sup> is indeed much more but it may just be due to the fancy of a rich donor (*Colour plate IV, fig.K*),

Paintings of the Pālitāṇā *Kalpa-sūtra* are drawn against a bright red back-ground, very like the one used in Āvaśyaka Laghuvṛtti (Cat. no. 410, pp. 66-67). Drawings of Āvaśyaka Laghuvṛtti are also of a superior quality (*Colour plate II, fig. F*). There is a long miniature of eleven *gaṇadharas* of Mahāvīra in this manuscript which is typical for the various arches and jāli-patterns depicted in it.<sup>36</sup>

Miniatures of an earlier palm-leaf ms., dated in V.S. 1412=1355 A.D., of Śāntinātha-Caritra from Pravartaka Śrī Kāntivijaya Collection, Jñāna-mandira, Baroda, are, however, of inferior quality. The treatment of faces with typical noses and long eyes may be noted. Paintings of a paper ms. of Kalpa-sūtra and Kālaka-kathā dated=1381 A.D. from Motichand Khajanchi's collection,<sup>37</sup> now in the National Museum, are better drawn and comparable with the V.S. 1403 Kalpa-sūtra and the V.S. 1439 Pālitāṇā Kalpa-sūtra.

<sup>34</sup>In this context see Moti Chandra's remarks on p. 33-36 of his *Jaina Miniature Paintings in Western India*

<sup>35</sup>*New Documents of Jaina Paintings*, figs. 1-7, 9, pp. 17-18.

<sup>36</sup>*More Documents of Jaina Paintings*, p. 9, fig. 22.

<sup>37</sup>*New Documents of Jaina Paintings*, figs. 8, 8a; Khandalawala, Moti Chandra and Pramod Chandra, *Miniature Paintings from Shri Motichand Khajanchi collection*, figs. 1-4.

*Paper Manuscripts*

Since Moti Chandra gave his chronological survey of palm-leaf and paper Jaina manuscripts, a number of important palm-leaf mss. have come to light as will be evident from a brief account given above. Also, a large number of manuscripts of fourteenth and fifteenth centuries have come to light which now give us a good idea of the development of the art of Jaina miniatures in these centuries. Since some of them show that they were painted at important centres like Patan, Ahmedabad, Gandhāra, Vaḍnagara, Broach etc., we now get a clearer picture of the art as practised in the various centres of Gujarat. It is impossible to list here all the known illustrated paper mss. of the fifteenth and later centuries but a brief survey of some of the dated early paper manuscripts is attempted to enable a future student to undertake a fresh critical analysis of the material now available. It is now quite clear that Patan was perhaps the most important centres of the style in the fourteenth and fifteenth centuries.

The earliest illustrated Jaina text on paper, so far known, is the *Kalpa-sūtra* and *Kālaka-kathā* ms., Muni Punyavijaya Collection (now in the L.D. Institute, Ahmedabad), dated in V.S. 1403=1347 A.D., published by Moti Chandra and U. P. Shah.<sup>38</sup>

Sarabhai Nawab has referred to a *Kalpa-sūtra* on paper, written in V.S. 1410=1343 A.D. in the private collections of Sheth Kilachand Devchand, of Bombay, who originally hailed from Patan.<sup>39</sup> Unfortunately Nawab has not published any painting from this document. The next ms. in chronological order, so far known, is the *Kalpa-sūtra* and *Kālaka-kathā* ms. of Khajanchi collection in the National Museum, New Delhi, dated=1381 A.D. already referred to. It seems that from about the middle of fourteenth century A.D., there was a spurt in the paintings of the *Kalpa-sūtra* and *Kālaka-kathā* and the number of the incidents and themes illustrated increased progressively. Fourteenth century has produced some very

<sup>38</sup>Moti Chandra and Shah, U. P., *New Documents of Jaina Paintings*, pp. 41-44, figs. 1-7, colour plate IA; Shah, U.P., *More Documents of Jaina Paintings* p. 9; also see, Shah, U.P., *A Painted Wooden Book-Cover in the Oriental Institute, Journal of the Oriental Institute, Baroda*, Vol. XXV, nos. 3-4, (1976), pp. 372-373 for a reply to the doubts expressed about the date.

Khandalawala argued that the date V. S. 1403 given in margin of one folio is not reliable, and that the date V. S. 1503 on the last folio referring to its depositing in a bhandāra is the date of the ms. But this date is also in a margin by another hand. The last page of original colophon is missing.

<sup>39</sup>In his *Nivedana* (in Gujarati, Introduction), in *Pavitra Kalpa-sūtra*, ed. by Muni Śrī Punyavijayaji published with plates by Sarabhai Nawab.

beautiful Jaina miniatures and many characteristics of the fifteenth century seem to have developed in the later half of the fourteenth century, except of course the Persian influence and the increase in the element of border decorations and use of many costly colours. A typical beautiful specimen of the end of fourteenth century is the paper ms. of *Pārśvanāthacarita Mahākāvya* dated=1398 A.D., (Cat.no.443, p. 73) from Patan. Colour reproductions of two miniatures from this ms. given by Sarabhai Nawab in *Pavitra Kalpa-sūtra* (ed. by Muni Puṇyavijaya) figs. 60-61, are noteworthy. The figure of Padmāvatī (in fig. 61 of *Pavitra Kalpa-sūtra*) is very important since it shows that this form and style had already developed in Patan as early as the end of 14th century A.D.

A paper ms. of *Kalpa-sūtra* in the Bhāratiya Vidyā Bhawan, Bombay, Collection, noted by Nawab, was dated in 1424 V.S. as shown by the colophon published by Nawab.<sup>40</sup> Nawab notes that the ms. contained ten paintings but published only one of a Jina which probably is not fully representative of the style.<sup>41</sup> But the six miniatures of the palm-leaf *Kalpa-sūtra* from Ujamphoi Dharmāśālā, Ahmedabad, and the 1439 V.S. *Kalpa-sūtra* from Pālitāṇā, the 1403 V.S. *Kalpa-sūtra* of Puṇyavijaya collection, and the 1381 A.D. *Kalpa-sūtra* from Khajanchi collection, referred to above, prove the well-advanced state of the fourteenth century A.D.

There is one more undated paper ms. of *Kalpa-sūtra*, recently acquired in the L. D. Institute, as no. 27291, (See Cat no. 473, p. 77, where the age is printed as sixteenth century V.S. through mistake). This ms. has many beautiful miniatures. Since the script, format etc. agree with the 1403 V.S. ms. of *Kalpa-sūtra*, it is reasonable to assign it to the end of fourteenth century A.D. or at the most to c. 1400-1405 A.D. (see figure 30).

Before we refer to some manuscripts listed in our catalogue of exhibition, we would further like to mention here an undated paper ms. of *Kalpa-sūtra* from

<sup>40</sup>*Pavitra Kalpa-sūtra*, figs. 57-58. fig. 58 shows the last page with the colophon and date. There are two dates, 1424 and 1427 but a careful reading shows that 1424 V.S. is the date of copying of this ms.

<sup>41</sup>Some years back, when I went to see the ms., it could not be traced in the Bharatiya Vidya Bhawan. Probably Muni Jinavijayaji who seems to have owned it, took it away with him along with his Tārā bronze from Sirpur (now in Los Angeles museum) etc., when he retired from the Institution. The present whereabouts of the ms. are not known.

Patan, Śrī Saṅgha Bhanḍāra, referred to as *Patan 2* by Sarabhai Nawab in his *Pavitra Kalpa-sūtra* (p. 18) and assigned to the end of the fourteenth century (Nawab, op. cit., figs. 62–71, 78–81). Treatment of arches in his figs. 62 and 67 (78 and 81 in colour), as well as in his fig. 65 of Sūrya, support Nawab's dating this manuscript in the end of the fourteenth century. Especially interesting is the rare treatment of trees in figs. 68–69 and 70–71 showing a few leaves and flowers and buds and branches of tall slightly bent trees with slender trunks. This reminds of the trend in Pālitāṇa *Kalpa-sūtra* of 1439 V.S. discussed above. The Moon-god in fig. 64 and 79 sits on the farther end of his elliptical seat.

Another manuscript, also from Patan, assigned to the fourteenth century (though bearing no date) by Nawab, and referred to by him as *Patan 3* also from Śrī Saṅgha Bhanḍāra, Patan, is still more remarkable, as can be seen from Nawab's figures 114–125, 150–159 and 186–187 in the *Pavitra Kalpa-sūtra*. But the ms. is probably a little later and may perhaps belong to the early fifteenth century A.D. In absence of photographs showing the script of *Patan 2* and *Patan 3*, a final opinion about age may be deferred.<sup>42</sup>

However, it may be noted that *Patan 3* contains some of the best specimens of *Kalpa-sūtra* miniatures and deserves a critical study.<sup>43</sup> Treatment of trees with flowers in Nawab's figs. 152–153 (in *Pavitra Kalpa-sūtra*) is new and rare in Jaina miniatures of the *Kalpa-sūtra*.

Some of the finest miniatures assigned to c. 1380 A.D. are in the *Kalpa-sūtra* and *Kālaka-kathā* of the Prince of Wales Museum, Bombay, published by Moti Chandra and by Barrett and Gray.<sup>44</sup> Miniatures of the *Kalpa-sūtra* dated 1415 A.D. in the collections of The Asiatic Society, Bombay, still await publication.<sup>45</sup> In the Hemacandrācārya Jñāna-mandira, Patan, box no. 47, ms. no. 896 is a manuscript of *Kālaka-kathā*, d. V.S. 1463=1406 A.D. written at the instance of a

<sup>42</sup>In his Gujarati publication of *Pavitra Kalpa-sūtra*, Nawab assigns both the mss. to the fourteenth century. In the English ed. of *Masterpieces of Kalpa-sūtra paintings* he assigns them to the fifteenth century but does not specify V.S. or A.D.

<sup>43</sup>In his *Masterpieces of Kalpa-sūtra Paintings*, Nawab refers to Patan 2 as HGP 1 (Hemacandrācārya Jñāna Mandir, Patan, no. 378) and Patan 3 as HGP 2 in the same collections, no. 758.

<sup>44</sup>Barrett and Gray, Moti Chandra, *An Illustrated Manuscript of Kalpa-sūtra and Kālaka-kathā*, Prince of Wales Museum Bulletin, no. 4 (1953–54) pp. 40–48.

<sup>45</sup>Moti Chandra, *Jaina Miniature Paintings in Western India*, p. 37.

resident of Salakhanapura (modern Becharaji near Harij, N. Gujarat)<sup>46</sup>. Ms. no. 577 in the Sheth Anandji Kalyanji collection, Limdi, is a *Kālaka-kathā* dated in V.S. 1473=1416 A.D. A beautiful miniature, very neatly drawn, illustrated by Nawab,<sup>47</sup> shows dark wavy clouds with white lining comparable with similar treatment in the Maṇḍu style *Kālaka-kathā* of Muni Punyavijaya collection published by Pramod Chandra.<sup>48</sup> Of the same date are two *Kālaka-kathās*, one from Nawab's collection and the other in the collections of Śrī Fūlehandji Zābak of Falodhi (Rajasthan) both copied in Patan.<sup>49</sup> Nawab's figures 21-22, 27-43 (in *Kālakācārya Kathā-Saṅgraha*) from the ms. in his collection and figs. 23-26 from the ms. from Śrī Zabak's collection are noteworthy for a critical study of the style of the early fifteenth century A.D. Nawab's fig. 21 shows Persian influence in the treatment of the horse, and the treatment of the landscape in the upper panel of the same miniature is possibly due to foreign influence. Trees are stylised as in other manuscripts of this period, c. 1400-1430 A.D. A *Kalpa-sūtra* copied in V.S. 1473=1416 A.D., at Patan, is also published by Nawab from the Jaina collections at Jīrā (Punjab).<sup>50</sup> The Jīrā *Kalpa-sūtra* is another important document of the style of Patan. The *Kālakācārya-kathā*, dt. in 1414 A.D., in the collections of Shri Premchand Jain, Bombay, is another important document copied in Patan.<sup>51</sup> A comparative study of all these documents and the *Kalpa-sūtra* of the India Office Library, London,<sup>52</sup> dated=1427 A.D. will show that the India Office *Kalpa-sūtra*, though mainly following the Western idiom, yet belongs to another school or sub-style introducing a new pattern in the treatment of border decorations and in the treatment of various figures and themes. Very similar in treatment and allied in style, is an undated *Kalpa-sūtra* of similar format, in Haṁsavijaya collection, Jñāna-mandira, Baroda. 58. In minute treatment of details and in the selection of various shades of colours this *Kalpa-sūtra* testifies to the skill of the artist. This Haṁsavijaya collection *Kalpa-sūtra*

<sup>46</sup>Nawab, Śrī *Kālīkācāryakathāsaṅgraha* (Ahmedabad, 1949), p. 66, figs. 18-19.

<sup>47</sup>Nawab, *ibid.*, fig. 20.

<sup>48</sup>*Bulletin of The American Academy of Banaras*, Vol. I, no. 1 (Nov. 1967), pp. 1-10 and plates. Also, *New Documents of Jaina Paintings*, pp. 44-45.

<sup>49</sup>Nawab, Śrī *Kālīkācāryakathāsaṅgraha*, figs. 21-22, 27-43; and figs. 23-26; pp.

<sup>50</sup>*Masterpieces of Kalpa-sūtra Paintings*, figs. 72-77, 82-109, 112-113.

<sup>51</sup>Khandalawala and Moti Chandra, *New Documents of Indian Paintings*, pp. 15f., figs. 5-8.

<sup>52</sup>Coomaraswamy, A. K., *Notes on Jaina Art*, *Journ. of Indian Art and Industry*, no. 127 (July, 1914), pp. 90-91, figs. 9, 12, 45, 50, 51, pl. I

must belong to c. 1415–1425 A.D. (Cat. no. 417, p. 68). We have reproduced two miniatures here in colour pl. V figs., L, M.<sup>53</sup> The incomplete *Kalpa-sūtra* in the Oriental Institute, Baroda, has beautiful miniatures of bright colours exhibiting fine brush work and steady draughtsmanship. It should be assigned to c. 1400–1420 A.D.<sup>54</sup> Another landmark in the early fifteenth century painting is the *Kalpa-sūtra* dated=1417 A.D. in the National Museum, from Motichand Khajanchi collection.<sup>55</sup> The *Śatruñjaya-Māhātmya* of c. 1420 A.D., is another important document of this period discussed by Moti Chandra and U. P. Shah.<sup>56</sup> The *Damayanti-kathā-Campū* in the L. D. Institute is assigned to c. 1400–1425 by Moti Chandra and Shah.<sup>57</sup> Perhaps its age is around c. 1400 A.D.

The Dehlā no Upāśraya, Ahmedabad has some very interesting and important illustrated Jaina manuscripts, paṭas, painted wooden boxes for preserving manuscripts, etc. DA no. 14 is a manuscript of *Pārśvanātha-Caritra* copied in V.S. 1463=1406 A.D. (Cat. no. 444) at Rāṇapur in Saurashtra. It has three illustrations on folios 1, 136 and 137. Of these the one on folio 1 of Pārśvanātha is illustrated in figure 29. Folio 137 has miniatures of Dharaṇendra and Padmāvatī, both partially damaged since pieces of brittle paper have been broken and lost. Both Dharaṇendra and Padmāvatī, green in colour, are depicted as bold and stout figures, unlike many other miniatures of the deities. Another *Pārśvanātha Caritra* (Cat. no. 445) from the same Bhaṇḍāra (DA no. 4) is dated in V.S. 1467=1410 A.D. The figure of Pārśvanātha from this ms., illustrated in fig. 31, may be compared with fig. 29. Pārśva is painted green in these figures. This ms. has some beautiful miniatures illustrated in figs. 32, 33 and 34. Figure 34, on folio 213, represents a Gaṇadhara, probably of Pārśvanātha, sitting in padmāsana with one hand on the lap and the other carrying a rosary held in *Pravacana* or *Vyākhyāna mudrā* near the chest. Behind his head is the lotus halo and below the seat, a full-blown lotus. The gaṇadhara sits under a *toraṇa* – arch decorated with lotuses. The back-rest has its borders

<sup>53</sup> *Masterpieces of Kalpa Sūtra Paintings*, p. 8, figs. 231, 279–286, 411, 413–415, 421–422. Moti Chandra, *Jaina Miniature Paintings from Western India*, figs. 139–147.

<sup>54</sup> Shah, U. P., *More Documents of Jaina Paintings*, p. 11, fig. 33.

<sup>55</sup> *New Documents of Jaina Paintings*, figs. 9a, 16a, 16b.

<sup>56</sup> *Ibid.*, Colour Pl., 1A., p. 46.

<sup>57</sup> *Ibid.*, figs. 17–18, p. 48.

decorated with a flowering creeper-design. To his right is a small attendant pupil. On top of the *toraya* are two peacocks painted blue. The back-rest is also blue. Figure 32, representing, in two panels, male devotees, nuns and Śrāvikās, each with folded hands, is another beautiful miniature from this manuscript with minutely drawn designs and details. Fig. 33 represents an ācārya giving lessons to his pupil sitting in front and holding a long palm-leaf ms. Very little colour is used in the complexions of the monks and a slight attempt at shading is visible. The painting is remarkable for delicacy, and fine drawing. This manuscript is an important dated document of the first decade of the fifteenth century A.D. Another ms. of *Pārśvanātha-caritra*, (old DA. no. 30, new DA. no. 74), dated in V.S. 1479=1422 A.D. shows profuse use of gold in body colours. The background is red, but the golden bodies are sometimes partly shown against blue. DA. no. 106 (old DA. no. 60) is a manuscript of *Kalpa-sūtra* and *Kālaka-kathā* copied in V.S. 1498=1441 A.D. in Ahmedabad, by one Somasimha, son of Mantri Kupā. DA. no. 45 of *Candraprabha-caritra* (Cat. no. 447, p. 73) is an interesting document copied in V.S. 1489=1432 A.D. at Patan. A figure of an ācārya (monk) giving discourse, and sitting on a stool with a back-rest, painted on folio 2, is executed by a skilled artist. The slightly bent head of the ācārya (figure 35) very aptly conveys his action of giving a discourse. The painting is slightly damaged, possibly due to some water action on the colours. DA. no. 9 is a manuscript of *Samyakta-Kaumudi* (Cat. no. 441, p. 72) copied in V.S. 1479=1422 A.D.<sup>58</sup> The painting of a Gaṇadhara from this manuscript, illustrated in *Colour pl. II, fig. D*, is a good specimen showing the use of light reddish pink in body colour and ultramarine in the background. Two beautiful white swans appear on top of the stepped pyramidal roof of the shrine under which the Gaṇadhara is shown seated in *Vyākhyāna mudrā*, and *Padmāsana*. DA. no. 20 is a manuscript of *Pāñdava-caritra-mahākāvya*, copied in V.S. 1490=1433 A.D. at Selagunthā. The place of copying could not be identified. On folio 1 there is a painting of a Tīrthāṅkara, and on folio 2 is a miniature painting of *Sarasvatī* or Śrutadevatā illustrated in figure 36. The goddess carries the book in her right upper hand, and the lotus in the corresponding left hand; the right lower hand is

<sup>58</sup>In the Cat. no. 441, p. 72, given at the end of this book, the date of copying is printed as V.S. 1409 through mistake. It has been verified as V.S. 1479.

held in the *varada-mudrā* while the left lower one is in the *vyākhyāna mudrā*. The painting does not show finer details and the colouring of her lower garment is not carefully done. Perhaps this is the local popular style of the age at Selagunṭha.<sup>59</sup>

One of the finest examples of this period, dated V.S. 1480=1423 A.D., is however the *Supāsanāha-cariyam*, now in Hemacandrācārya Jñāna-mandira, Patan, but originally copied in Devakulavāṭaka identified with modern Delyāḍā near Ekalingji in Mevad, Rajasthan.<sup>60</sup> (Cat. no. 446, p. 73). A number of paintings, (a few of them are full page illustrations) show beautiful representations of trees and foliage, mountains, etc. There is practically no Persian influence and illustrations of this manuscript are noteworthy as dated early specimens of painting in Mewad. A painting of 20-armed goddess (Kālī ?) is illustrated in figure 37. Figures in the lower panel, drawn in various actions are remarkable as work of a superior artist. A figure is shown flying or jumping with tremendous force. Of about the same age, and equally interesting with lively figures of monkeys, musicians, dancer, mountains, temples etc. is the *Pañcatīrthī* scroll painted in A.D. 1433 at Cāmpāner (Panchamahal district, Gujarat), first published by N. C. Mehta and discussed again with colour reproductions by Moti Chandra.<sup>60a</sup> Equally interesting and unlike most of the other known Jaina *pāṭas* is the *pāṭa* of *Jaitra-Yantra* (*Vijaya-Yantra*), dated in V.S. 1504=1447 A.D., perhaps painted in Ahmedabad, now preserved in the Victoria and Albert Museum, London.<sup>60b</sup> Besides beautiful representations of several Jaina deities the *pāṭa* has beautiful paintings of trees etc. which show the love of nature the painting of fifteenth century developed. Another well-known example is the *Vasanta Vilāsa* scroll in the Freer Art Gallery, Washington,<sup>61</sup> which gives us a glimpse of secular painting in the fifteenth century in Gujarat. A few miniatures illustrating a Brahmanical text called the *Itihāsa-samuccaya*, in the collections of the Oriental Institute, Baroda, are of the same age as the *Vasanta-Vilāsa*, but the

<sup>59</sup>It seems that the place name reads *salāyudha-sthāne* and not *Selagunṭha-sthāne*. If this reading is correct, then *Salāyudha* is perhaps the modern *Salāyā* in Saurashtra.

<sup>60</sup>For references to plates published from this manuscript, see, Cat. no. 446.

<sup>60a</sup>N.C. Mehta, *A Painted roll from Gujarat, Indian Art and Letters*, Vol. VI (New Series), pp. 71-78. Moti Chandra, *Jaina Miniature Paintings from Western India*, pp. 48-51, 178-186.

<sup>60b</sup>*More Documents of Jaina Paintings*, figs. 30-32, pp. 12-13.

<sup>61</sup>This has been discussed by several writers. W. Norman Brown in his edition of *Vasanta Vilāsa* (Harvard Oriental Series) has profusely illustrated with colour and monochrome plates.

miniatures are largely worn out.<sup>61a</sup> Amongst other Brahmanical texts, miniatures of fifteenth century manuscripts of *Sapta-śatī* published by M. R. Majumdar<sup>62</sup> now in the Baroda Museum and the Prince of Wales Museum, and the *Bala-Gopāla-stuti* manuscripts in the Boston Museum and the Baroda Museum, are well-known.<sup>63</sup>

To revert to the review of Jaina miniatures, an undated *Kalpa-sūtra* in the Dehlāno Upāśraya, Ahmedabad, DA, no. 69 (Cat. no. 449) is a beautiful manuscript showing all the characteristics of early fifteenth century A.D. *Fig. 38* from this ms. shows the mother of a Jina fondling the son, and resting on a *chowki*. The treatment of this theme is reminiscent of a similar miniature in the *Palitāñā* palm-leaf *Kalpa-sūtra* dated in V.S. 1439=1382 A.D. The same may be compared with *fig. 39* illustrating this theme from a gold-lettered *Kalpa-sūtra* d. V.S. 1516=1459 A.D., copied by Vāchāka of Patan, now in the Jaina bhanḍāra in Sāmalā nī pole, Ahmedabad, no. 25/5. (Cat. no. 418). The pointed end of lower garment of Jina's mother is pointing upwards in *fig. 39* which is just the opposite of that in *fig. 38*. It would seem that the whole bed-spread is shown behind the back of mother in *fig. 39* with a design of a flowing river with fishes in it. The presence of a tree in one corner would however suggest that the Jina's mother is shown sitting on a *chowki* by the side of an actual river while the scene in *fig. 38* is laid in a palace room. *Fig. 40* from the DA. 69 (Cat. no. 449) represents the birth bath of a Jina. Treatment of overhanging clouds may be compared with the treatment in mss. like the *Kālaka-Kathā* in Maṇḍu style, age, c. 1440, in the collections of Muni Puṇyavijayaji, or the *Śatruñjaya Māhātmya* of the same age in the L.D. Institute.<sup>64</sup> *Fig. 41* is another beautiful miniature from this ms. showing a neatly coloured drawing of a Śakra paying his homage to the Jina. The DA. 69 should date from the second quarter of the fifteenth century A.D., i. e. c. 1430-1440 A.D. The Sāmalā pole

<sup>61a</sup>Shah, U.P., *More Documents of Jaina paintings*, figs. 28-29.

<sup>62</sup>M. R. Majumdar, *Earliest Devil Māhātmya miniatures with special reference to Śakti Worship in Gujarat*, J.I.S.O.A. 1938; p. 128, fig. 168.

<sup>63</sup>Published by W. Norman Brown; in *Eastern Art*, Vol. II (1930), pp. 167-206; also see, J.I.S.O.A. 1942; p. 26, Pl. III 2 and Pl. IV; Bl. I 1-2. Majumdar also published a fifteenth century *Gīta-Govinda* ms. in the *Journ. of the Univ. of Bombay*, VI (May, 1938) p.124, Pls. IV-X.

<sup>64</sup>Moti Chandra and Shah, U. P., *New Documents of Jaina painting* (Bombay, 1975); Colour pl. II fig. A, p.46; Pramod Chandra, *A Unique Kālakācārya-Kathā ms. in the Style of the Maṇḍu Kalpa-sūtra of A.D. 1439*, *Bulletin of the American Academy of Banaras*, Vol. I, Nov. 1967, pp. 1-10,

*Kalpa-sūtra* (Cat. no. 418) is later, dated=1460 A.D. Fig. 47 represents a page from it with border decorations. Colour plate VI fig. O shows another page from the same ms.

DA. no. 70 (Cat. no. 420) is another ms. of *Kalpa-sūtra*, dated in V.S. 1516=1459 A.D. copied at Gandhārapura, i. e. Gāndhāra in Broach district, on the western sea coast, where the famous *Devasānā Pāḍā Kalpa-sūtra* was copied. Written in golden-ink, the ms. was copied by Somā, son of Mantri Kupā and has 21 illustrations. The manuscript is noteworthy for its departure from the more popular colour scheme. Shades of brown are favoured by the painter. Fig. 49 is a typical example, representing, in the upper panel, Pārvanātha with Dharaṇendra and Padmāvatī, and in the lower panel, Kamaṭha practising the *Pañcāgni-tapa*, and Pārvanātha rescuing the snake-pair being burnt in a log of wood. Figure sculpture, though following the usual characteristics of the main school, yet shows a departure from the more popular idiom of Patan and Ahmedabad. A comparison with this manuscript will also show that the *Devasānā pāḍā Kalpa-sūtra*, painted at Gāndhāra is later and by a different hand, with much more Persian influence. The *Devasānā pāḍā Kalpa-sūtra* is now generally assigned to c. 1475 A.D.

Of the same date as DA. 70 noted above, is a *Sāntinātha-Caritra* (Cat. no 453), in the same bhanḍāra, DA. no. 11, painted in the usual style. Fig 52 is a painting of a Gaṇadhara from this manuscript.

In the Jesalmere bhanḍāra, ms. no. 425 of *Kalpa-sūtra* and *Kālaka-kathā*, has 45 illustrations, published by Nawab,<sup>65</sup> belonging to this period. Gold is used sometimes in body colours.<sup>66</sup> Silvery wash on blue is given on some textile designs. The textile designs popular in manuscripts of fourteenth and early fifteenth century still continue along with later patterns of the fifteenth century. Perhaps more than one artists have painted this manuscript. Especially beautiful and in the early fifteenth century traditions is the miniature of Rṣabhadatta and Devānandā published in colour, by Nawab, from this manuscript.<sup>67</sup> The ms. perhaps dates from c. 1430 A.D.

Maṇḍu was one of the Jaina centres of the fifteenth century A.D. Several manuscripts painted at Maṇḍapadurga are now known. They are in the usual style. But

<sup>65</sup>*Jaina Citrakalpadruma*, Vol. II (Ahmedabad, 1958 ), figs. 20-57, 60, 65, 70, 75, 78, 83, 86.

<sup>66</sup>*Ibid.*, figs. 25, 30, 35

<sup>67</sup>*Ibid.*, fig. 20

the *Kalpa-sūtra* dated in 1439 A.D., now in the National Museum shows a regional variety which is well-known as Maṇḍu-style.<sup>68</sup> Of this style, but perhaps a better example, is the undated *Kālaka-kathā* of Punyavijaya collection in the L.D. Institute, described in detail by Pramod Chandra.<sup>69</sup>

A very richly decorated and typical example of the school of Patan is the Jamnagar *Kalpa-sūtra* and *Kālaka-kathā* copied in Patan in V.S. 1558=1501 A.D. having beautifully decorated borders on each page, showing a large variety of themes of Jaina mythology, animals, birds, textile patterns, geometric and floral designs, mountains, etc., published by Moti Chandra and U.P. Shah.<sup>70</sup> Border decorations of the *Kālaka-kathā* in this manuscript are especially useful in showing costumes of soldiers of the Śaka army, the dress being obviously copied from that of the contemporary army of the Sultans of Gujarat. The paintings represent the full culmination of the fifteenth century style at Patan at the end of the century. The *Devasāno Pādo Kalpasūtra* and *Kālaka-kathā* are generally assigned to c. 1475 A.D. and there are scholars who have suggested a much later date. Prof. Norman Brown who is said to have been able to see the now stolen last page giving the date, but who unfortunately could not remember it, suggested its date in the Akbar period on other grounds.<sup>71</sup> The painter of the *Devasāno Pādo Kalpasūtra*<sup>72</sup> did not fight shy of a drawing material for his decoration from carpets and textiles of Persian design. We must remember that the manuscript was copied (and therefore probably painted) at Gandhāra near Kāvi, Broach district, on the western sea-coast, where such

<sup>68</sup>Karl Khandalawala and Moti Chandra, *A Consideration of an illustrated ms. from Maṇḍapadurga (Maṇḍu) dated 1439 A.D.*, *Lalit Kala*, no. 6, pp. 886.

<sup>69</sup>See foot note 64 above. We hear that there was also a *Kalpa-sūtra* with this *Kālaka-kathā* whose whereabouts are not known. It disappeared during Muni Punyavijaya's life-time.

One more *Kalpa-sūtra* in Maṇḍu style was reported to have existed in a private collection at Calcutta. It is hoped that the owner will some day permit somebody to publish it.

<sup>70</sup>*New Documents of Jaina Painting*, pp. 24-26, 55-57, figs. 26-29. *More Documents of Jaina Paintings*, fig. 34.

<sup>71</sup>*New Documents of Jaina Painting*, p. 24.

<sup>72</sup>Moti Chandra and Khandalawala, *New Documents of Indian Painting* (Bombay 1969), pp. 29-43, pls. 5-7, figs. 45-96; Nawab, S.M., *Masterpieces of Kalpa-sūtra Paintings* (Ahmedabad, 1956), figs. 1, 289, 358-366, 371, 220-223, 278, 354-357, 367-370. Illustrations from SMN4 in this book really seem to be those of the *Devasāno Pādo Kalpasūtra*. Some pages of the *Devasāno Pādo Kalpa-sūtra* have recently been acquired in the National Museum while a few are in the Bhārat Kāla Bhavan, Varanasi and the Salar Jung Museum.

influence could have been natural even before Akbar's Court painters utilized it. The *Kālaka-kathā* of Devasāno Pāḍo is nearer to an *Uttarādhyayana sūtra* ms., in the same bhanḍāra, dated in Samvat 1529 = 1472 A.D. (see, figs. 57, 58, 59, 45, 46) in its colour scheme etc. We have illustrated here in figs. some decorations and painting from this *Uttarādhyayana sūtra*. It would therefore appear that a date around c. 1475 A. D. is quite probable for the Devasāno Pāḍo *Kalpa-sūtra*. But the Jamnagar *Kalpa-sūtra*, painted at Patan in 1501 A. D. shows much less Persian influence and one might be inclined to regard it as almost contemporary or a little earlier than the Devasāno Pāḍo *Kalpa-sūtra* according as one is inclined to regard Persian influence as later or earlier. Whatever the date of the Devasāno Pāḍo *Kalpa-sūtra* might have been, it is quite clear that towards the end of the fifteenth century A. D., Jaina painting introduced a very large number of elements in decoration, and lavishly used costly colours. The Jamnagar *Kalpa-sūtra* has not only patterns and motifs known to us from *Kalpasūtras* like the India Office *Kalpa-sūtra* etc., but has also other patterns and motifs which we perhaps come across for the first time in Western India miniature paintings. It shows a number of elements which must have been already popular in secular art for a pretty long time. It also seems that scenes from Jaina stories appearing in border decorations of the Jamnagar *Kalpa-sūtra* were probably derived from some commentaries of the *Kalpa-sūtra*, Jaina story books and wall paintings in Jaina shrines.

Like the Devasāno Pāḍo manuscript, the Jamnagar manuscript originally painted at Patan has taken recourse to elaborate compositions. So far as the *Kālaka-kathā* is concerned, the themes treated are of much greater elaboration than known hitherto and camp life of soldiers is a special interesting feature. The material is so profuse that one wonders whether an indigenous school synthesising the Persian and Indian elements had not come into being at least a century before the Mughal School.<sup>73</sup>

A very important feature of the Devasāno Pāḍo *Kalpa-sūtra* is the representation with labels, in marginal decorations, of the various *cārīs*, *kāraṇas*, etc., of Bharata Nāṭyaśāstra. Dance traditions in Gujarat and Rajasthan, in the fifteenth century, deserve a special study, based on the evidence provided by this manuscripts. Music

<sup>73</sup>*New Documents of Indian Painting*, pp. 25-26.

and Dancing seem to have been so very popular in Western India that even in the illustrations of texts like the *Kalpa-sūtra* and the *Uttarādhyayana sūtra*, they were introduced in decorations of borders.<sup>74</sup> A comparative deeper study for several centuries from eleventh century onwards is possible with the help of several reliefs of scenes of dancing and music, and representations of gods and goddesses in various dancing postures, obtained in Jaina and Hindu shrines like the Vimala Vasahi and the Luṇa Vasahi at Delvāḍā, Mt. Abu, the Ajitanātha temple at Tāraṅgā built by Kumārpāla in the twelfth century (fig. 184), earlier Hindu shrines at Abaneri and Sīkar and Kirādu in Rajasthan, the Lakulīśa temple on the Pāvāgaḍh hill, the Sūrya temple at Moḍherā, etc. The *Saṅgītopaniṣad-sāroddhāra* of Sudhākalaśa Gaṇi, composed in the thirteenth century by a Jaina monk in Gujarat fortunately provides valuable literary evidence for such a study. A number of Jaina manuscripts contain several illustrations of dancing figures. We have illustrated here as specimens, a miniature in figure 42, from the *Uttarādhyayana sūtra* painted in V.S. 1505—1458 A.D. from Māṇḍal, fig. 63 from another ms. painted at Patan in 1492 A.D., and a panel from *Kalpa-sūtra* painted in V.S. 1516—1459 A.D. from DB. no. 2991 (Cat. no. 459) in figure 43. The wealth of such evidence, available in Jaina paintings can further be demonstrated from a group of dancing Dik-kumaris (Quarter-maidens), illustrated in fig. 44, from the *Pārśvanatha Padmayatī Vastra-Paṭa*, datable in the fifteenth century A.D., and the dancing figures from the *Uttarādhyayana*, dated 1529 V.S. illustrated in figs. 45—46, in the collections of Devasāno Pado, Ahmedabad. Over and above the evidence of sculptures from Jaina Hindu shrines, and paintings from Jaina bhandāras, we further have such evidence from wooden architecture of secular buildings as well as Jaina shrines in Western India, mainly Gujarat. Two small plasters from a Jaina shrine, illustrated in figs. 183—184, have small dancing female figures on three sides of each of them, the fourth being covered up being attached to a wall. These, along with some other interesting pieces, originally probably from Gujarat, were lying in the collections of the Mahāvīra Jaina Vidyālaya, Bombay and are now transferred to the L. D. Institute, Ahmedabad. Assignable to c. sixteenth century A.D., some of the figures also suggest relations with Odissi dance traditions.

<sup>74</sup>Also in miniature of full page size like the scene of Indra-Sabhā in *Masterpieces of Kalpa-sūtra Paintings*, fig. 278. Also see, *Ibid.*, figs. 267, 273, 241, I, pls. A—G. figs. 1—42, 279—284, 363—366.

The *Uttarādhyayana* from Māṇḍal, dated in V.S. 1505—1448 A.D., illustrated in figs. 42 and 60 is a very important dated document produced by a very superior artist. In the general treatment of human figures and even of themes of the text it discloses a new pattern. This style is also found in a newly discovered *Uttarādhyayana* from a Surat bhaṇḍāra. A somewhat less refined imitation of the themes is seen in the *Uttarādhyayana* dated in V.S. 1549=A.D. 1492, painted at Patan, now in Punyavijaya Collection, L.D. Institute, a specimen from which is illustrated in fig. 63. However, so far as the style is concerned, the Patan manuscript belongs to a school or tradition different from that of the Māṇḍal ms. The treatment of the horizon in fig. 60 from Māṇḍal manuscript, is rather rare in Jaina miniatures. Another rare miniature, illustrated in fig. 61, is from a *Kalpa-sūtra* in Muni Hamsavijaya collection, Jñāna-mandira, Baroda, and assignable to late fifteenth or early sixteenth century A.D. We do find such Persian influence in border decorations of Devasano Pādo *Kalpa-sūtra*, but a mere landscape and a forest scene with animals, clouds etc., showing love of nature, forming theme of a separate miniature is hardly found in earlier manuscripts. The treatment of clouds showing Chinese influence is noteworthy in this miniature. This manuscript shows several departures, from the stereotyped treatment of *Kalpa-sūtra* miniatures, the depiction of the city of Dvārakā illustrated in fig. 64, from this manuscript may be noted. It is not possible to date this manuscript as late as the Akbar period.

Chinese or Central Asian influence in the treatment of landscape is found as early as 1382 A.D., in fig. 26 illustrated from the Palm-leaf ms. of *Kalpa-sūtra* from Pālitāṇā.

For a fuller appraisal of the fifteenth century style of Gujarat, and especially of the new trends and experiments carried out from about the middle of the fifteenth century a detailed study of the several miniatures of the Digambara Jaina manuscript of *Yaśodharacaritra* painted at Sojitrā (Central Gujarat) in V.S. 1551=1494 A. D. is necessary.<sup>75</sup> We hope Mrs. Sarayu Doshi, who has published only a few

<sup>75</sup>The ms. now belongs to a collection housed in a Digambara Jaina temple in Karamsad, near Sojitrā. It was first brought to Surat by Sheth Mulchand K. Kapadia of Surat for an exhibition held at the time of an earlier session (fifth or sixth?) of Gujarati Sāhitya Parīṣad held long time ago at Surat, and noted in the report of the same Parīṣad. Sheth Kapadia informed me about the same and spoke highly about the paintings with plenty of gold used in colours. Since Mrs. Doshi was working on Dig. miniatures I passed on the information to her and taking the aged Shri Mulchand Kapadia with us to Karamsad in Mrs. Sarayu Doshi's car, we could see the manuscript and with Sheth Kapadia's recommendations, Mrs. Doshi has borrowed it for study. See, the Chp. 31 on Miniature Paintings by Khandalawala and Mrs. Doshi in *Jaina Art and Architecture*, Vol. III, colour pls. 30A, 30B and Plates 276-277, figs. A & B.